

THE NEW CARTHAGINIANS



PUNIC GHOSTS IN THE GOLDEN AGE

Augustus actively drew on the Roman epic tradition in the *Aeneid*, propagating the idea of the Roman empire as Augustus wrote that it is his duty that the traditional, patriarchal Roman, through the efforts of the chief, was the originator of the state, was willing to accept Augustus as their ruler with open arms. Therefore, Augustus depicted himself as Augustus propagating to rally people to the Roman empire that was not 'making the Republic' and the vision of Rome, even if people were not particularly fond of his leadership. Elizabeth and Peter E. Newhall, *Wages, Life, and Prosperity without the Carthaginians*, Augustus tried to have to the most recent historical memory, to justify Augustus' role to rule over the empire. They depicted the Carthaginians as the most important but unacknowledged, usually persons, responsible for the Roman empire, and responsible for some of its troubles, referred to as "Punic Wars," therefore, blaming Augustus for losses of the past, such as the Punic Wars, while emphasizing the role of the Carthaginians while blaming Roman loss, even in the Republic, except the nation that refused Augustus' rule and ability to defeat these enemies, the Roman nation will come to rest.



WHAT IS CARTHAGE DOING IN THE MODERN DAY?



Carthage fell in 146 BC. That is two thousand, one hundred and sixty-five years ago. So, what does this have to do with our modern era? The answer to this question has less to do with the Punic Wars, or the Carthaginians themselves, and more with the legend that the Romans created after their demise. Notably, this applies to the Augustan era's poets, historians, and propaganda machine that inflated the memory of Carthage as an eternal evil that could rise from its dormancy at any moment if Rome's enemies were not suppressed.

Even so, Augustan literature cannot simply be reduced to propaganda either; these works were art and still exist today as some of the most emotionally compelling narratives in the corpus of ancient literature. As a result, it comes as no surprise that when Western European filmmakers wanted to create works that highlighted their societal anxieties, they turned to ancient sources such as Virgil's *Aeneid* and Livy's *Roman History*. These works were the perfect choice for modern directors since they discussed Roman political debates while engaging the audience with their dramatic narratives. Even so, recreations of the Punic wars in later years came with a vital difference: although the construction of a noble nation against a dangerous other functioned as the framework for these stories, the elements used to portray the Carthaginians evolved.

Fast forward two thousand and fifty-eight years into the future, 1914 when Giovanni Pontorno's cinematic masterpiece *Cabiria* was released. The epic film became an international success and was even played on the White House's lawn, making it the first film ever shown on the Executive Mansion's property. The Carthaginian legend was reproduced again in this film, but this time, it was to position the Italians against North Africans, particularly Libya, whom they aimed to colonize during this period. When World War Two started, Mussolini used the legend to denigrate Abyssinians and the Jewish people in the film *Scipio Africano: The Defeat of Hannibal* (Dir. Gallone, 1937). Miles later, the story resurfaced in *Hannibal* (Dir. Ulmer, 1959) to promote a message for peace, but only if one fits the proper standards. In each of these iterations, the legend of Carthage continues to change based on the socio-political context surrounding the time and place they were created. Furthermore, while the stories may change in each iteration, they developed in reaction to one another and in the Augustan propaganda that produced the myth in the first place.

SCIPIO AFRICANUS; THE DEFEAT OF HANNIBAL (1937): THE IRREDEEMABLE



ANNATALE
1937
L'AFRICAIN
UN FILM GIANTESQUE DE GABRIELLE GALLONE

Scipio Africano: The Defeat of Hannibal, could have been a somewhat successful film if not for the racist behavior that inspired its creation. The film was made during the time of colonialism and imperialism, and was designed to promote Italian imperialism, and with unacknowledged Italian imperialism. Thus, in order that Italy being presented as an equal power to the rest of the world, the movie tried to justify the Italian imperialism. The film established a precedent for the Carthaginians were seen that was based on Italian society just a year after they were released. In *Scipio Africano: The Defeat of Hannibal*, the Carthaginians were not given the same amount of attention that they were in *Cabiria*. Thus, there was little credit of the Roman, and therefore Italian, and Italy was not designed as people who were morally worthy. Therefore, the Carthaginians were not given the same amount of attention that they were in *Cabiria*. Thus, there was little credit of the Roman, and therefore Italian, and Italy was not designed as people who were morally worthy. Therefore, the Carthaginians were not given the same amount of attention that they were in *Cabiria*. Thus, there was little credit of the Roman, and therefore Italian, and Italy was not designed as people who were morally worthy.

CABIRIA (1914): ASSIMILATE OR DIE



Cabiria developed the image of Carthage presented in Augustan literature as a new representation of the Punic Wars that presented Italy's nationalistic perspective. Livy's *Aeneid* and the other descriptions of the Carthaginians were depicted on their history in the Roman state and the historical of Rome during the Punic Wars. The film *Cabiria* was the first film to present the Punic Wars as a part of the Republic. While the film suggests that the Punic Wars were a necessary evil, *Cabiria* also suggests that Carthage was a necessary evil. The film suggests that Carthage was a necessary evil, and that the Carthaginians were a necessary evil. The film suggests that Carthage was a necessary evil, and that the Carthaginians were a necessary evil. The film suggests that Carthage was a necessary evil, and that the Carthaginians were a necessary evil.

HANNIBAL (1959): NEW STORIES ON THE SAME COIN

After World War Two, Western European filmmakers shifted dramatically, so documented in the film *Hannibal*, also known as *Defeat of Hannibal*. Although the film was not intended to be a particularly important or famous political work, it was used to examine the Carthaginians presented in the other descriptions of the film, which included creating a world of ancient Rome. The film was designed to promote a message for peace, but only if one fits the proper standards. In each of these iterations, the legend of Carthage continues to change based on the socio-political context surrounding the time and place they were created. Furthermore, while the stories may change in each iteration, they developed in reaction to one another and in the Augustan propaganda that produced the myth in the first place.

